

HAMMOND TIMES

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n Historic

Canterbury Cathedral

raised Nave, originally built in 1412. Within its Gothic moldings, the builders encased the much older Norman Nave. Ascending the stairs, the richly carved woodwork of the Canons' stalls, the richly decorated arched ceilings and the vaulting are inspiring attractions.

Up another flight of stairs is the Trinity Chapel, the original shrine of gold of St. Thomas. The ancient marble chair generally known as St. Augustine's chair is located in this chapel. The enthroning of each Archbishop of Canterbury takes place on this chair. It is in this area that the Nave is located.

Installation of the Hammond Organ involved the placing of nine tone cabinets, each containing twelve loudspeakers, and linked together by many miles of wiring. These tone cabinets, made at Edgware, Middlesex, England by Hammond Organ (U.K.) Limited, were specifically designed for the Cathedral's acoustics and include several electrical engineering innovations.

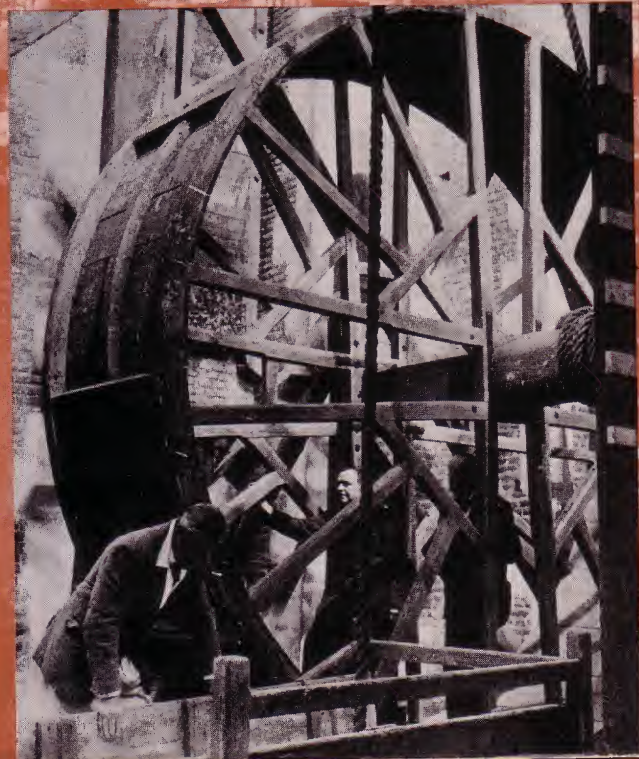
Since the organist is frequently unable to see or hear the choir, an unusual training of both organist and choir is required. The organist at Canterbury Cathedral is Allan Wicks, who doubles as Choir Director, and is an unusually competent musician.

Emphasis is, of course, on using the Hammond Organ for regular services and some of the finest music in the world is an everyday staple at historic Canterbury Cathedral.



The Hammond Organ being raised for installation in Canterbury, the first Cathedral in Britain to break with tradition and install an electric organ.

The only way to raise the Hammond Organ to its position over the screen which divides the Nave from the Choir was to use a centuries old treadmill in the Bell Harry Tower.



You Can Only Go



I steadfastly vow and declare that anyone who wants to play the Hammond Organ can do so, quickly, easily, and most enjoyably. I continue to make this statement (in spite of looks of doubt and mistrust I sometimes see in your eyes) because I know it to be true. I am not a "con artist" trying to sell you an untruth for my gain. Neither am I a "Pollyanna," blindly adopting the optimistic attitude without the awareness of reality. Yes, I am well aware that some of you are having difficulties and find it hard to believe me (actually you are making it harder for yourselves).

The main factor that seemingly proves my statement wrong is your willingness to accept a pitifully antiquated tale that said natural talent, plus a long piano background, plus years of dedicated practice are required to play the organ. *You can only go so far* ahead with this preconceived notion, because you are 30 years behind the times. Let us eliminate that obstacle right now with good, sound reasoning.

Yes, in the years "B.H." (Before Hammond), playing the organ did require much time and hard work. There were simple, logical reasons:

#1. The organs in those days were heavy and clumsy, with hard action and slow response. They were physically and mechanically harder to play. Naturally it took much more time and effort to play them.

#2. There weren't many organs around, so it was necessary to learn music first on the piano. So much more time is required to make pretty music on the piano. Only after much practice and a certain amount of dexterity was the organ attempted. Adding the pedals at this point slowed everything down and, psychologically, the pedals became "hard."

#3. Since there were so few organs available, practice time was at a premium. It stands to reason that the less one practices, the slower the progress. (For instance, I had an organ lesson every Saturday morning on the organ at my church, with 15 minutes to practice beforehand, and 45 minutes to practice afterwards.) Then I practiced on my piano all week. When I got back to the organ the following Saturday, trying to apply what I had practiced on the piano to the organ was most discouraging, but that was the only way it could be done in those days. Look how much easier and quicker now. Everyone can have an organ in his home, and can usually practice some every day. Naturally much more progress can be made in a relatively short time.

BY MILDRED ALEXANDER

SOL FA

You can only go so far without instruction of some kind. No matter how talented you are, how much musical background you have, or how much inherent musicianship you have, you still need the guidance of someone who knows when, where, and how each step of playing should be learned. This guidance should come from an experienced teacher, either personally, or in the form of instruction books.

The ideal is to study with a good teacher. Otherwise you might be going backwards, practicing your own mistakes. So long as you are studying with this teacher, study *his* way. Follow his instructions to the letter. Never mind the free advice from other organists who aren't teachers. Never mind how your friend's teacher teaches. Give your own teacher your full cooperation. Then, if your friend's teacher teaches differently, and your friend (under equal circumstances) is happier and making more progress than you, change to his teacher if you are positive he is a better teacher, judging from results; but give your best efforts to your teacher.

If there is not a good teacher available, or you are the "do-it-yourself" type, study a good method of instruction, and follow the instructions to the letter. Again, whichever method you are studying (and there are many good ones) have enough faith in the writer to give his teaching your best efforts. Start with Book I, page 1, and do a page at a time, with no skipping around. There is a reason for every bit of learning being where it is. Follow it through.

You can only go so far without patience. Rome wasn't built in a day, and you aren't going to play as well as your teacher or your favorite concert or recording artist in a year's time, but you are going to play so much better this month than last month, and still better next month. Don't be discouraged because there is much to learn. No one person ever learned all there is to learn yet, but you must admit there are many mighty fine organists around.

If I may inject a personal note, I know there is much more for me to learn, and I am not the slightest bit discouraged. I know I play better this year than I did last year. With more practice, I know I will be better next year, and there's no telling what wonderful new learning I might run into right around the next corner. In the meantime, I am thoroughly enjoying every minute I can play right now. The point is, don't judge yourself, or make comparisons. Learn today's lesson so well you can take your eyes away from the written page. Then turn your head and *listen* to what you are playing, and enjoy

the miracle of your own playing that is so much better this month than it was last month.

You can only go so far with spasmodic practice. Long hours of practice are not necessary, but regular, organized practice is. You will make so *little* progress "just fooling around". You will make so *much* progress by knowing what to do, and doing it. Always warm up your hands and feet first, by running through some current exercises. Then start right in with learning your new lesson. Stop before your practice time runs out, and review last week's lesson. Take a day off a week, and forget practice, and play everything you know. Take time to turn your head and listen to your own music.

If you thought the title of this article was facetious, with the play on "SOL FA", here is the interesting part: *you can only go so far* with the "sol fa", or solfeggio system of learning. There is a reason: The "do-re-mi-fa-sol" system is primarily for singing, and for melody. There is so very much more to music and to organ playing than just the melody. The Hammond Organ is not just a solo voice. It is a whole orchestra. It is a melody, a counter melody, an obbligato, accompanying chords, bass, even a rhythm section. (Don't be frightened: you learned a melody, a chord accompaniment, and a bass pedal on your first lesson.) If "do-re-mi" helps you memorize a melody quicker, by all means use it; but don't stop there. Learn your harmony, and a whole beautiful world of music opens. It would be hard to learn many unrelated chords at random; that is neither necessary nor desirable. Learn one chord in one key, and in variations. Each variation is a simple one, and each variation follows the same pattern for every other key.

You can only go so far is a negative. I would like to turn it into a positive. *There is no limit as to how far you can go.* The only requisites are: (1) a sincere desire to play; (2) a willingness to listen and learn; (3) an intelligent approach, knowing it is possible and also easy; (4) good instruction, and trust in the instructor; (5) a little patience; (6) a reasonable amount of regular, organized practice; and (7) one huge amount of gratitude. Be so grateful that you live in this era when it is possible to have an organ in your own home. Be so grateful that education (particularly music education) has made such strides that it is now possible to play quickly and easily. Be so grateful that you live in a country where a regular working day leaves extra time to live and enjoy such a hobby. Be so grateful that it is possible for you to play the Hammond Organ, and create and share the music that is in the heart of every single one of God's children.



To a Wild Rose

BY EDWARD MacDOWELL

SPECIAL ARRANGEMENT BY MILDRED ALEXANDER

Pre-Set Models

Upper: 43 8804 530
Lower: 00 4633 333
Pedal: 5 3
Vibrato: V-1

Spinet Models—Use Drawbar Tabs

Upper: 43 8804 420
Lower: 4633 333 (2)
Pedal: (L-100: 5 M-
100: 2 with Mute)
Vibrato: Small

Chord Organ

Use sustained left pedal.



Extravoice Organ

Play melody one octave higher than written.



Softly-with feeling

Upper C F G7 C accel. D7 ritard. F C

Lower

Pedal

F G7 C C F G7 C accel. D7 ritard.

8va

gliss

F C G7 C change Vib. to Normal. V3 C. b F

Fmi C C. b F Fmi C

Lower

This is a musical picture, a portrayal of the emotional experience in one of those profound moments of appreciation of the beauty of Nature and Oneness with its Creator. Let us play it as such by observing MacDowell's distinguishing characteristic of alternation of exquisite tenderness with robust, overwhelming virility.

Please observe expression marks (< louder, and > softer). In interpreting descriptive music such as this, it is both correct and sometimes desirable to speed up the count a little (accelerate) and to sometimes slow down a little (retard), according to the "feeling" in the phrases, while retaining the given value of the notes.

Upper C accel. F C F G7 accel.

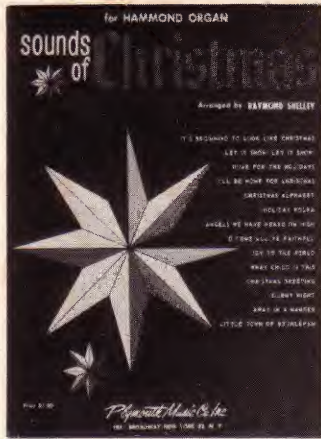
Lower

F rit. C F G7

C accel. D7 rit. F C F G7 C

C F Fmi C F rit. Fmi C

D7 F Fmi F G7 C



SOUNDS OF CHRISTMAS FOR HAMMOND ORGAN

Plymouth Music Co., 1841
Broadway, New York, New York
10023 \$1.50

Fourteen Christmas Carols and songs, including such favorites as: *It's Beginning To Look Like Christmas*; *Let It Snow! Let It Snow!*; and *Home For The Holidays*—the first time they are available for Hammond Organ. Arrangements by Raymond Shelley are tasteful, on the easy side. Buy it!



DAVE COLEMAN COLLECTION OF CHRISTMAS CAROLS

Coleman-Hall Publications, Box
4011, North Hollywood, Calif.,
91607 \$1.50

A lesson in arranging! Dave Coleman applies his modern approach to a "baker's dozen" of traditional Christmas Carols. The music is large, easy to read, and the sound is so rich and full. Be sure to specify "Easy" or "Regular" arrangements, as two editions are available. Buy this and the album reviewed above and you're set for great music for many Christmases to come!

I'LL BE HOME FOR CHRISTMAS

HAMMOND PRE-SET

00 6724 230

00 5422 320

Pedal: 5-3

HAMMOND SPINET

00 6724 230

5422 3200

Pedal: 4

Words and Music by
KIM GANNON
WALTER KENT
BUCK RAM

MANUAL

PEDAL

Both Hands
Lower Manual

Upper Manual

I'll be home for Christ - mas

You can plan on me

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International Copyright Secured Engraved & Printed in U. S. A. All Rights Reserved
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HAMMOND ORGAN MUSIC "SAMPLER"

We Three Kings Of Orient Are

Arranged by
DAVE COLEMAN

JOHN H. HOPKINS Jr.

R. H. Upp. Man.
L. H. Low. Man.

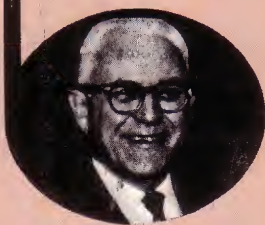
Brightly Play Right Hand an Octave Higher

We, Three Kings Of O - ri - ent Are; Bear - ing
Born a King on Beth - le - hem's plain. Gold I

gifts, we trav - erse a - far. Field King and foun - tain,
bring to crown Him a - gain. King for ev - er,

Used By Permission

Fun at the Hammond



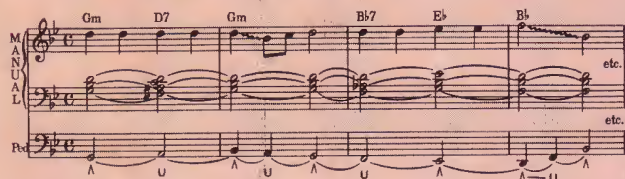
BY ORVILLE R. FOSTER

COUNTERMELODY for TSCHAIKOWSKY

Oh, the magnificent beauty and richness of detail to be found in the music of Tschaiikowsky!!! Only once in a lifetime does one encounter such serene joy, such aching pathos and sublime ecstasy from the pen of such a composer. He is to music what Shakespeare has been to literature. As a good organist, you must not only develop a tremendous sense of the beauty of melody-line, the flow of rich "tunes" which stay with you year in and year out that are characteristic of his music, but you must also know how to enrich these melodies with counter-melodies. Here is how to do a good counter-melody on two of the Tschaiikowsky "little" tunes, and to do your own counter-melodies on other numbers.

Here is the first number, the *Chanson Triste*, a "song of sorrow." The plaintive melody flows sweetly and with no apparent effort. I have written it out here in the way I would like you to play it. Be certain that you use the registration as marked . . . the coloring of a number, and its consequent effect on the listener, is so important. Here I have used a rather strange type of reed tone for the melody to give it a plaintiveness, yet have retained the Vibrato 3 to take the edge off too much reediness. The accompaniment on the lower manual is a rich string tone. Watch the pedal markings for heel and toe, and after you have taken the parts alone until they go smoothly, try all three parts together slowly. Make the left hand and pedal parts sound like a thousand-string orchestra, being careful to hold each chord across into the next one. Now, try this:

U 08 8006 050 L 00 4454 421 PED 33



Let's try writing a little counter-melody in the left hand. Now, if you have not progressed past the reading of chord symbols for the left hand, they are written in, of course, in the above example. But . . . let me caution you here. You have had a lot of fun playing melodies with chord symbols for the left hand part; now, why not get busy and learn to read the bass clef? It's not hard to do! Meanwhile, here is the following left hand counter-melody part written out in letters for you. Copy these letters near each of the left hand notes in the *Chanson Triste* example following with counter-melody written in; and, if you do this often enough, you'll learn to read the bass clef easily.

CHANSON TRISTE

(Left Hand Notes Spelled Out)

Measure 1	Measure 2
B \flat chord F \sharp A C A	B \flat A G A B \flat A G B \flat
G B \flat D	Measure 4
Measure 3	D C Dm B \flat
A \flat B \flat A \flat G B \flat C C \sharp	

Now, those of you who can't read the bass clef, write those letters near the corresponding notes in the *left hand* part (the middle line) of this example:

U 08 8006 050 L 00 4454 421 PED 33



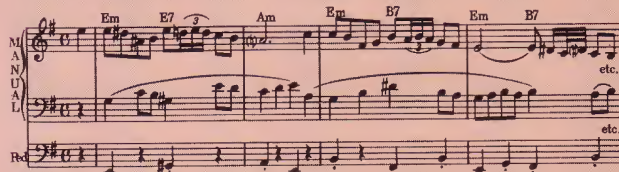
Here is Tschaiikowsky's *Romance* as it would be played in quiet, ballad style. Watch all the markings, including registration and pedal. Be sure to hold the left hand chords throughout, binding them carefully together.

U 02 6088 055 L 00 4454 322 PED 32



Beautiful, isn't it? Now we shall write in a 'cello part (Tschaiikowsky was famous for his beautiful 'cello counter-points and counter-melodies). Take the left hand part alone and do it over and over until it comes easily; then combine it with the pedal part (after having worked out the pedal part until *that* is smooth!). Later, combine all three parts and here is what you will have:

U 02 6088 055 L 00 4454 322 PED 32



Now, it's your turn . . . see what you can do to write your own counter-melody to some tune you are now playing, whether it be *Hello, Dolly* or the *Colonel Bogey March*. The notes you select for left hand must be a part of the chord which is basic to the melody note at that point. Hope this little experiment has brought you more and more FUN AT THE HAMMOND.

People Ask Us



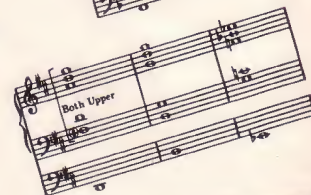
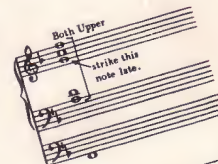
BY AXEL ALEXANDER AND SHAY TORRENT

Traveling about the United States and Canada as a Hammond Organ Duo team, Shay and Axel regularly invite their concert audiences onstage after the program for an informal question and answer session concerning organs, organ playing, and music in general. This column includes the most frequently asked questions which the Duo believes may be in the minds of many other organists and our readers. The team invites questions from our readers for use in future articles.

The Editor

From Asbury Park, New Jersey:
How do I make "Big Ben" chimes on my M-102 Spinnet? There are several dozen different "Big-Ben" type sounds you can make on your Hammond spinet. Here are two of our favorites:

I. Upper: 80 0000 000; Vibrato off;
Percussion—3rd Harmonic
Pedal: 2, Bass Mute.
Both hands upper.
After Percussion dies, reduce
Expression Pedal
II. Upper: 60 8000 333;
Vibrato: Chorus, Small
(or Vibrato Off)
Pedal 2; Same
method as above:



From Birmingham, Alabama:
My boy has studied classical piano for four years, and also plays clarinet in the school band. He wants a new Hammond Chord Organ but I hesitate because I fear he may lose interest in the piano. Should I buy him the Chord Organ?

Your question is not an easy one, as it involves a possible conflict of three interest factors. Undoubtedly the introduction of Chord Organ at this point will add rich dimension to your son's musical expression, increase his knowledge of orchestral voices and harmony, and give him additional co-ordination facility. With a foundation in classical piano, he should most certainly do well at the organ. His clarinet playing will help his understanding of the orchestral nature of the Hammond Chord Organ.

Now for the important point: Add the Chord Organ, but keep the piano!! It is our suggestion that your boy continue classical piano study as a balancer, and also work up left-hand finger practice for future two-manual organ work. So put the piano and organ in a "V" shape and encourage others in the family to play "Duo" as we do! The presence of two keyboard instruments in the home can be terrific incentive toward increased musical participation.

From Ventura, California:

I own an RT and I have never quite realized the value of the 32 pedals and the Solo Pedal stops. Could you please give me some tips?

It has been our experience that fullest use of the pedal clavier brings that happy satisfaction to round out an aspiring organist's musical experience. Whether your aim is Bach or rhythmic pedal development, you will benefit fastest and most satisfactorily from classical pedal studies, such as Dudley Buck's *Pedal Phrasing*, and from the (at first) simpler Bach Fuges. There is no harm in practicing pedal rhythm patterns such as the Tango, Cha Cha, etc., which your teacher may suggest.

The Solo Pedal stops combined with the Pedal Drawbars give an almost unlimited variety of pedal possibilities, in tone, register, and coupling. Don't be afraid to *explore* these opportunities—try everything, including the 2' String tone.

Suggestions:

Keep the Solo Volume balancer in a relatively low position (about nine o'clock") for an average balance with usual drawbar settings, particularly if 32' and/or 4' and 2' stops are engaged. Again, *experiment*, with this control. Try these settings:

I. On a classical piece:
Swell: 66 7867 656 Great: 12 7665 433 Pedal 64
Solo Pedal Unit: Balancer at 9 o'clock"
Press 8', 4', 2', "On", 32' Bourdon.
II. For a heavy "beat,"
Typical jazz settings on manuals
Pedal Drawbar: 72
Solo Pedal Unit: Balancer at 10 o'clock"
Press 16', 8', "On."

From Sioux Falls, South Dakota:

My husband and I attended your Duo-Concert and have heard your beautiful Hammond music. We're wondering: can our daughter begin musical study on organ, or should she have piano lessons first? Let us be frank. Classical piano lessons from a qualified teacher probably have never hurt anyone's musical career. However, we have witnessed many examples of fine organists, both in the concert and popular field, who have studied organ *only* from the beginning.

This decision depends, of course, on one's goal and one's talent. We believe that a child who has a strong musical ability and might seem destined to pursue musical study (and perhaps a career) should have *some* experience on many instruments, including piano, woodwinds, brass, and strings (percussion is OK too!), particularly if the person may strive to become an organist or perhaps a composer, as the orchestral experience is invaluable in learning good orchestration and phrasing for the organ, and absolutely essential to write well. If the study of music seems largely for one's pastime, pleasure and general knowledge, we heartily recommend starting with the organ.

From Tyler, Texas:

My five years of playing the Hammond Organ have certainly been my most enriching experience. I would like to become more creative at the organ. Any tips? Of greatest importance are these starter ideas:

... Organize, analyze, and explore the possibilities of the material to be arranged.

... Consider the material to be orchestrated for the organ, and imagine various solo instruments and groups of instruments playing the various phrases and fills.

... Think of the rhythmic variety and modification (both melody and patterns) as they might apply to each section of the music.

... the finished product, in order to be *your* arrangement, must be largely the work of *your* thoughts and as independent as possible from other organ arrangements of the same tune. Listen to orchestras and bands and make notes as to the structure and form of their arrangements—try out these musical ideas on your drawbars—they are all there!

Arranging Workshop

BY JOHN P. HAMILTON

The formula used by organists when accompanying congregational unison singing is to play a regular four-part harmonization, note for note, exactly as the individual parts, soprano, alto, tenor and bass, would be sung by a chorus of men and women. Porter Heaps' arrangement of the Project Tune is an interesting example of precision four-part harmonization and the voicings are so exact and appropriate, that the arrangement would make a beautiful score for use by a mixed choir.

Porter's suggestion for registration is to use a soft hymn combination for a quiet organ solo or, a full organ effect for accompanying the congregation. The soft combination could be an 8' and 4' dulciana, 00 3412 111, and the full organ accompaniment could use 00 6867 556. Either one of these registrations would imply the use of traditional distribution of parts—for this arrangement, right hand with soprano and alto, left hand with tenor, and pedal for the bass. Porter suggests another possibility for solo performance employing an oboe: Sw. F# preset, without vibrato for performance of the soprano part, and a string diapason, Ct. 00 5242 210, with vibrato for performance of both inner voices (alto and tenor); the pedal, of course, on the bass part. This division of parts may be difficult for some performers to read because Heaps' arrangement has the tenor part (middle staff) written in bass clef while the alto part is under the soprano on the same treble clef staff. Rather than rewriting that tenor tone in treble clef on the top staff, take this opportunity to become accustomed to reading two staves on one manual with the same hand. Another important exercise may be developed by playing the alto line on the Great manual using only the thumb of the left hand, while playing the tenor line on the Swell manual keeping the four fingers over the keys of this manual at all times. The object is to play legato and use the thumb joint to crawl from key to key as effectively as an extra finger.

Porter employs many unique harmonic devices to enhance the interest and beauty of his arrangement. For example: The third count of measure one has the total tones of a fourth degree major seventh chord and yet sounds only as the solid simple fourth degree (A^b) because the melodic suspension (G held over) adds the major seventh. Also, the first count of measure two uses a similar concept, *ie.*, the C melody, although sounded again, is in reality a suspension. The pleasant dissonance between the soprano and tenor voices is very effective.

The first bar of the second phrase, measure five, which duplicates the melody of measure one, is harmonized with a dominant chord (B^b) for the first repeat of the principal motif. The change is refreshing but, of course, the harmony could have been tonic (E^b) as in the first measure.

The use of the diminished seventh chord (A dim.) on the second count of measure six, is a colorful means of returning to tonic harmony (to E^b , 1st count, measure seven). This chord is especially colorful when sandwiched in between the second degree triad (Fm) and tonic chord (E^b). (Often used in between sub-dominant and tonic as in *The Irish Lullaby*, "Toora, Loora. . .")

Measure nine, third count, is symbolized as an E^b7 chord. However, this is really the more interesting seventh degree seventh chord of A^b major (written here in

inverted form $VII\frac{1}{2}$ with the fifth in the bass). The resolution of this chord into the Cm of measure ten, is an artistic example of voicing — notice the beautiful tenor part when supported by the precise movement (resolution) of the alto and bass voices.

The G chord in measure twelve starts the chordal sequence commonly known as the wheel of fifths. The popular use of this concept would be G_7 to C_7 to F_7 to B^b_7 and then to tonic for the final chord. Measures twelve through fifteen could be harmonized in this manner, but Porter Heaps uses the "wheel" only for two measures and then establishes the relative minor of the key of the sub-dominant (Sub-dom. A^b relative minor Fm) in measure fourteen and returns to the tonic key (E^b) through the sequence of IV , I , V_7 (A^b , E^b , B^b_7) in measure fifteen. The interval of a perfect fifth between the soprano and alto, third count measure fourteen (sop. C , alto F), moving to a perfect fourth between the same two voices on the first count of measure fifteen (sop. A^b , alto E^b), is not uncommon in modern four-part writing—especially when the combination of tones are so closely related as are these. The complete total of both chords involved in the consecutive movement is F , A^b , C , E^b , an Fm_7 , or an A^b6th chord depending upon which effect, major or minor, predominates.

Chord symbols for the first system: E^b , A^b , B^b , E^b , $A^b B^b$, E^b , $B^b E^b A^b$, $A \dim$, $E^b B^b_7 E^b B^b$.

Chord symbols for the second system: E^b , E^b_7 , Cm , $Fm Fm_6$, G , C_7 , $Fm C_7 Fm A^b E^b B^b_7$, E^b .

CHORD ORGAN PLAYING TIPS

by
TED BRANIN



THE MAGIC TOUCH

Exploiting some of the many unusual sounds and effects on the Hammond Chord Organ is challenging, and lots of fun, because there are always many things still to be discovered. Many unusual effects come from the use of the percussion, which functions in a unique manner—any solo tone quality can be made percussive in single, or double, or triple octaves instead of the single bell-like quality which is added by the percussion tablet on the larger Hammond Organs. Here are some good “tricks” to try.

TONAL CHANGES — PERCUSSION ON

Without touching a tablet, you can change to a new tone quality right in the middle of a song! To see how this works, turn on this tablet setting:



VIOLINS AND BELLS

First, play several notes with just one finger to make them slightly separated from each other. Then play them again, connecting each note to the next. Notice how the first quality fades out to a smooth string-like sound, when each note is closely connected. The *Strings & Flutes* tablets are not affected by the *Percussion* tablet, so their tone qualities are always the same. This can be done anywhere in a selection, playing with one sound on a phrase and a new sound on the next phrase without touching a tablet. It all depends on your MAGIC TOUCH!

TONAL CHANGES — PERCUSSION OFF

This is another way of changing tone qualities without touching a tablet.



Try using any registration such as the one above, in which the *Strings* are on, the *Organ* balancer is on full, any solo tone is on, and the *Percussion* and *Fast Attack* tablets are off. When you play in a normal manner, everything sounds. When you tap the notes very briefly, only the *Strings* tablet will sound. The attack (starting of notes) is so slow on the solo tones that they don't get a chance to sound when you bounce your fingers up off the keys. This sounds best with two or three notes played at the same time. Do this on a bouncy tune, tapping the notes in some places, and in other places play them with the usual smooth connection. Surprising things will happen! Again, it depends on your magic touch.

ACCENTS WITHOUT FADING

Percussive tones normally fade away slowly or rapidly according to the tablet setting. They can be made, however, to continue to sound without fading out. Turn the *Percussion* tablet half-way on, and the solo *Fast Attack* tablet full on, along with any combination of white tablets, as in this registration:



The strong percussive accents will sound when the notes are slightly separated, but they can be prevented from sounding by a smooth connection of the notes. In either manner of playing the sounds will not fade away. Placing accents where you want them is a terrific boost to any good snappy tune!

FADING WITHOUT ACCENTS

Here is the opposite use of the *Percussion* tablet for causing notes to fade out. If the *Percussion* tablet is turned on while a note is being played, it will merely fade away without an accent. This could be used in two ways, with multiple possibilities of tone qualities: 1) Any solo tone quality without strings and flutes, such as:



2) Any solo tone quality with strings and/or flutes, such as:



Using the first registration above, the solo tone can be faded out at the end of a phrase or on the final note by turning on the *Percussion* tablet while the note is being held. This makes it sound truly like a solo instrument with organ accompaniment, for the accompanying chords still remain after the solo has faded away. Using the second registration above, the solo tone will fade, but a remaining string or flute tone will still sound. This is different from the very first way of changing tone qualities that I suggested in this article, because here the combined tones are not percussive!

There is a lot to do in trying these various tonal changes, so keep experimenting with these four ideas, and you will find many ways of adapting them to various kinds of music. There seems to be no limitations as to the number of new and interesting ways of playing the Hammond Chord Organ.

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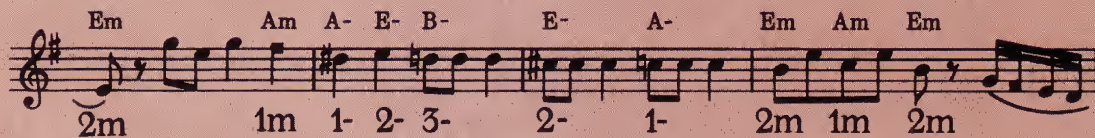
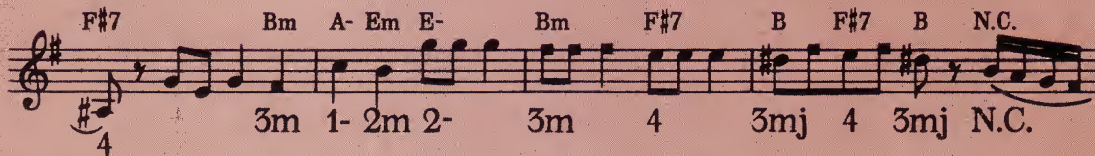
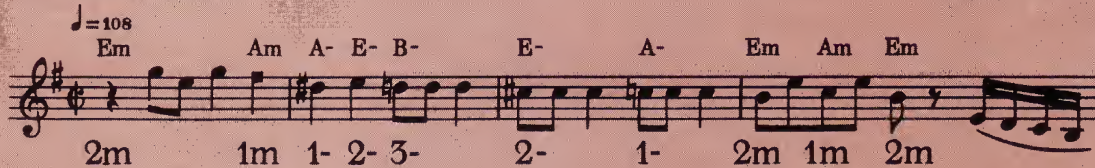
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Dance Of The Sugar Plum Fairy



by Peter Tschaikowsky

Theme, arranged
by Ted Branin



Sharp all
square notes

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2 = E
1 = A 3 = B7

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MUSIC'S MOST MEMORABLE MOMENTS . . . One of a series

PETER TSCHAIKOWSKY AND "THE NUTCRACKER SUITE"

"I'm ten times more famous here in America than in Europe," gleefully wrote Peter Tschaikowsky. But the next moment, he was again sad. Despite the cordial manner and customs of the Americans which he liked so much, despite their long and loud applause at his concerts, the fifty year old composer was homesick and nothing could cheer him up until he boarded the boat for home.

He tried to keep his mind busy, reviewing his decision to become a serious composer when in his early twenties, his many recent successes—and his failures too — bringing back his gloomy mood. On the boat, he chanced to read a fairy tale of a young girl's dream of Christmas. "What a great story for a

ballet," he thought, "and perhaps some hard work will restore my spirits."

But one year later, the ballet had not been completed because of frequent interruptions and continuing depression.

Then came another interruption, a messenger asking for the score to the new composition written for the Russian Music Society concert just two weeks away. Tschaikowsky was panic stricken, having completely forgotten about this commitment.

"It's too late to start a new composition now," he thought, "but perhaps I can make something from my ballet music." Tschaikowsky orchestrated six themes and, for a novel effect, added a dainty tinkling celesta

solo — the first major composer to use this instrument. And thus the "Suite" came into being.

From the night of its very first performance, when five of the six numbers had to be repeated, audiences have been captivated by the charm of "The Nutcracker Suite" — and made it an all-time favorite.

Those frantic hours when Tschaikowsky converted the music from his ballet (which never achieved popularity) into symphonic form must be included among music's most memorable moments.

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